

# **A BRIEF REVIEW OF HISTORY OF ORIYA LITERATURE**

**SAHITYA AKADEMI, NEW DELHI**

Reviewed by

**Dr. K. B. Tripathi, M. A., B. L., Ph. D. (London)**

**A BRIEF REVIEW OF  
"HISTORY OF ORIYA LITERATURE"**

*By*

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DEDICATED TO  
THE LATE PANDIT LINGARAJ MISHRA, M. A.  
THE EX-EDITOR OF 'SAMAJ'  
AND  
THE EX-EDUCATION MINISTER  
AND  
THE 'VIDYASAGAR OF ORISSA'.

## FORE-WORD

With the dawn of Independence, the Government of India sponsored the starting of a large number of organisations with considerable finance. The Constitutions of these organisations like any other human creation may not be immune from defect. But what is to be regretted is the fact that some people who have been invested with executive authority in these organisations lack in a keen sense of duty with the result that there is much of Provincialism, self interest and nepotism. Honest and sincere people having no influence in high circles, have no access into these organisations and some of them leave the shores of India and work in a congenial atmosphere in foreign countries with success. The author trusts that these organisation of the Government should be manned by experts who are men of integrity and honesty so that these may serve the purpose for which they have been started.

The History of Oriya Literature published by the Central Sahitya Academy, New Delhi is very interesting but it contains many defects and have been highly controversial in Orissa. Here there is no mention of many noteworthy poets like late Prof. Narayana mohan De and Sri Golak Chandra Pradhan. and outstanding essayists like Prof. B. V. Roy & late Prof Ratnakar Pati. Because of these, the book has not yet been prescribed in any of the three Orissan Universities. While appreciating the merits of the book I have humbly pointed out the salient defects.

My comments were made as far back as 1966 when I was Prof. of Oriya, Ravenshaw College, Cuttack. These were dictated to my colleague Shri Rajendra Prasad Mohanty, M. A., Lecturer in Oriya who took them down.

I corresponded with Dr, S. K. Chatterjee, the present President of the Central Sahitya Academy regarding my review of the book. He asked me to discuss these with Dr. Mansinha, the author of the book. However I found no opportunity to do this.

I am grateful to Padmabhusan Sri Radhanath Rath, the Editor of the Daily Samaj whose courtesy has made the publication of this review possible. Himself a writer of Oriya Prose & Poetry he has been encouraging the publication of the Oriya literature through the medium of the esteemed daily 'Samaj' and the Annual Gopabandhu Anniversary Volumes.

(K. B. Tripathy.)  
Professor Para, Cuttack-3.  
1st Jan, 1973

## CHAPTER 1

### SYNOPSIS OF THE WORK.

The work consists of two hundred seventy five pages, which are divided into seventeen chapters, apart from a 'publisher's Foreword' of one page and an index of persons, subjects and works of six pages. The first five chapters constitute the background to the rise of the Oriya literature. The next five chapters deal with the early and medieval periods of the literature and the remaining seven concern with the Modern (including the contemporary) period.

The first chapter entitled 'patterns of life in Orissa as background to its Literature' refers to the following:—(1) the Dravido-Aryan-Austrian synthesis of the Orissan culture embodied in the worship of Lord Jaganatha at Puri, (2) the greatness of the artistic and architectural heritage of Orissa, (3) the terms Kalinga, Utkal and Orissa (4) Asoka's conquest of Kalinga after a bloody war and its reaction on the Emperor and finally (5) Kalinga's maritime and colonial activities especially of the Sailodbhavas in Burmah and Indonesia.

The second chapter speaks of the proletarian feature and the extensiveness of Oriya literature as especially preserved in the palm leaf libraries all over the Oriya speaking tracts.

The third chapter attempts, while pointing out the peculiar characteristics of the Oriya language and script, to trace their beginning with reference to the Ashokan and Kharavela inscriptions in Orissa. Here the author also refers to the observations of the Chinese traveller, Hiuen Tsang of the seventh century regarding the then current language of Orissa. In this connection Vide 'The Evolution of Oriya Language & script' published by the Utkal University.

In the fourth chapter, entitled 'some Buddhist poems in Apabhramsa literature,' the author puts forward vigorous arguments from linguistic, philosophical and topographical stand-points that a good number of charyagities of 'Baudha Gana o Doha' discovered by Haraprasad from the Nepal State Library at the beginning of the 20th century were composed in Orissa if not in Oriya. In this connection, he discusses charyagiti bearing Serial Nos. 28 and 50, both of Savarapada, one of the traditional 84 Buddhist Siddhas.

The fifth chapter is entitled 'The Interregnum of Sanskrit.'

In the sixth chapter entitled 'Glimmerings of the Dawn' we are led to the field of Pre-Saraladas early Oriya literature. Here are discussed the following:—Sisu Veda (poetry) and Saptanga (poetry) both said to be of the Natha cult, Rudrasuddhanidhi (prose), the Bratakathas (prose and poetry), the Madala Panji (prose) (the Jagannath Temple Chronicle), the lyrics Kesava Koili and kalasa Chautisa.

In the seventh chapter known as Oriya Mahabharata and its SudraPoet, we are treated to a discussion on the Oriya version of the Mahabharata of Sarala Das of the 15th century A. D. and the latter's originality.

The eighth chapter named 'The Post-Sarala Period-A period of Experiments' speaks of the Buddhist influence on Oriya literature and introduces us especially to Nirguna Mahatmya of Chaitanya Dasa, Deula-tola (temple-construction) Suanga of Bipra Nilambara, Jayadeva's Gita Govinda, various other Chautisas (lyrics) of 34 stanzas, the early epics Rama-bibha (Rama's wedding) and Ushabhilasa (Usha's love) and the family chronicle now called 'Chaini Chakada'.

In the next chapter entitled "The Age of Religious Ferment" we have a discussion on Chaitanya's stay and his influence in Orissa and the voluminous writings of the so called Five comrades namely Balarama, Jagannatha, Yasovanta, Ananta and Achyutananda and the type of Vaishnavism they preached through their works. The great importance of Jagannatha's Oriya version of the Bhagavata Purana, the popularity of Balarama's Ramayana and Achyuta's Harivamsa have here been pointed out. The mass appeal of Lakshmi Purana and Yasovanta's 'Govinda Chandra' has also been emphasised.

The tenth chapter entitled 'The Age of the Puranas and Ornate Poetry' treats the following Puranas or quasi-Puranas: Markandey, Purana, Vishnukeshari Purana and Padma Purana, Kartika Mahatmyai Vaisakha Mahatmya, Magha Mahatmya, Asadha Mahatmya, Dvadashi Mahatmya and Niladri Mahodaya—all written by Mahadeva Dasa and the less popular Vamana and Kalki Purana of Krishna Charana Pattanayaka, the outstanding and original Nrisinha Purana of Pitambara Das which deals with the story of Vishnu and Sesha. Of the versions of the Ramayana and the Mahabharat the following are specified:—Adhyatma Ramayana of Telenga (Andhra) Gopal, Bichitra Ramayana of Visvanath Khuntia of Puri and Nata-Ramayana of Kesava Pattanayaka. The next section of the chapter deals especially with the following court-epics-Baidehisha Vilasa (the story of the Ramayana), Labanyavati, Kotibrahmandasundari of Upendrabhanja, Rasakallola of Dinakrishna, Bidagdha Chintamani of Abhimanyu Samanta Simhara, the Mathura-Mangala of Bhaktacharana Dasa, Prabandha Purnachandra of Jadumani Mahapatra, Rahasya-manjari

of Devadurlabha Dasa and Prema-Panchamrita of Bhupati Pandit. The last six works deal with the story of Shri Krishna. The Chapter concludes with the treatment of the unique Kishora chandrananda Champu of Kavisurya Baladeva Rath and the lyrics of Gopalakrishna and Banamali, the autobiographical Mahimandala Gita of Arakhita Dasa, the monothestic songs of Bhima Bhoi, of Khond tribe and the works of the versatile Brajanatha Bada Jena viz; Chatura-vinoda (Four entertaining stories), Court-epic Ambikavilasa (The story of Siva and Parvati), and the historical Samara-Taranga (waves of battle). The non-poetical work Paika-Kheda (Book of the Soldier) is referred to, at the end of the chapter.

Chapter Eleventh which briefly deals with the historical background of the Modern period is followed by an interesting chapter the twelfth (XII) entitled the 'Great Trio' which deals with the works of Fakirmohan Radhanath and Madhusudan Rao.

In the next chapter we find the treatment of the works of Chintamani Mahanty, Nanda Kishora Bala (the Poet of the Orissa village), Gangadhar Meher-the classical star, Padmacharana Pattanayaka and Lakshmi Kanta Mahapatra.

In Chapter Fourteenth entitled 'Lights in Prose' we are introduced to Ramasankara Ray (the Pioneer), Gopinath Nanda (the philologist, Iexicographer and critic), Syamasundara Rajaguru, (the Essayist) Pandit Mrityunjaya Rath, Gopalachandra Praharaja, (the satirist) the two great editors: Visvanatha Kara and Pandit Nilamani Vidyaratna and the two free thinkers: Jalandhara Deva and Mohini-mohan Senapati and Sashibhusana Ray, the Prose Poet.

The next chapter (XV) entitled 'Plays and theatres in Orissa' tracing the history of the dramatic art in Orissa especially with reference to the skt. plays of Orissa, deals with the plays of Ramasankara Ray, Raja of Chikiti, Aswinikumara Ghosh, Kalicharana Patanayaka, Kamapala Mishra, Gadavaris Mishra, Kalindicharana panigrahi Baikuntha Patanayak and 'another writer' (Dr. Mansinha himself), Baishnava Pani, Bhanjakishor, Ramachandra, Gopala Chhotray, Manoranjan and Kamala Lochan Mahanty are Just mentioned as modern playwrights.

Chapter Sixteenth entitled 'The Satyavadi School' deals with the literary contributions of Gopabandhu Das, Nilakantha Das, Kripasindhu Misra, Godavarisha Mishra.

Chapter Seventeenth entitled 'The contemporary Scene' deals with the contribution's among others, of Annada Sankara, Baikuntha Nath, Kalindicharana, (the 3 Sabujites), Godavaris Maha-



patra, Radhamohan Gadanayaka (the individualists) Sachi Rautaray, Ananta Patnaik and Manmohan Mishra (the three leftists), Krishna Chandra Tripathi (the common man's poet), Jatindranath, Guruprasad and Vanuji ? (Bhanuji), the Exotic Binoda Chandra Nayaka, Kunjabihari Das, Chakradhar Mahapatra, Vidyut Prabha Devi, Manorama Mahapatra, Kumari Tulasi Das, (unconventionalist) Rabi Singha, late Bichhanda Charan Patnaik, Jnanindra Varma, S. Akademi prize holder Gopinath Mahanty, Kanhu charan Mahanty, Dr. H. K. Mahtab, Surendra Mahanti, Basanta Kumari and her brother Rajkishore Patnaik, Prankrishna Samal, Durgamadhav Misra, Rama Kanta Rath, Nityananda Mahapatra, Rajkishore Ray, Mahapatra Nilmani, Pranabandhu Kar, Prof. A. B. Mahanty, Pt. Binayak Mishra, Golakbihari Dhal, Krishna Prasad Basu and Dr. Natabar Samantaray.

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## CHAPTER II

As regards the merits of the 'History of Oriya literature (Sahitya Akademi, New Delhi, 1962), we have to note the following points.

1. It is almost the only book in English covering the whole period of Oriya literature the Early period, the Medieval and Modern period. (1) The Modern Oriya literature by Sri P. R. Sen is well written but it is out of print. Articles on Oriya literature by Beames, M. M. Chakravarty were published long ago in Journals only. Hunter's History of Orissa which contained at the end a long list of Oriya writers with their writings is out of print. Dr. S. K. Chatterji's account of Oriya literature published in his 'Languages and Literatures of India' is necessarily sketchy.

2. Another advantage of the work is that it is written by a native speaker who has been brought up from his childhood in an Oriya village in the environment and traditions of the culture of Orissa. He has been conversant with that part of Oriya literature which is inseparable from the village life in Orissa.

3. He has been a student of English literature through out his University Education and is acquainted with the canons of literary criticism in English.

4. Besides, possessing some knowledge of Sanskrit literature, he got his doctorate for his critical comparative study of Kalidas and Shakespeare two great poets of the East and the West.

5. His English style displayed in the book is quite attractive.

6. His criticism of early and medieval Oriya literature specially of Sarala Das, Jagannath Das, Upendrabhanja etc is on the whole sound.

7. He is a poet himself in Oriya with fine ideas and with a style which on the whole is good.

8. He has brought out clearly the sufferings and vicissitudes from which the Oriyas have suffered unlike other people of India.

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1) A book entitled 'A Brief History of Oriya literature by K. B. Tripathi has been published in 1972 by Bijoy Book Store, Berhampur-1 (GM)

The demerits of the book are also outstanding.

Apart from faults of commission of many factual mistakes, he has been guilty of faults of omission.

He has not mentioned outstanding writers eg. Tripurari Das, writer of 'Ramakrishnakelikallola', Lokanath as author, of 'Sarvanga Sundari'. Vishnu Das author of 'Lilavati', etc. Brindavati-Dasi, as author of 'Purnatama-Chandrodaya' of medieval period. Coming to modern period he has not mentioned even the names of Profs. B. V. Roy and R. K. Pati the most outstanding essayists of modern Oriya - literature, Narayan Mohan De (author of Vaijayanti, Sankalpakaipalata, Oriya Sahitya Samalochana etc) Kaviprasad Mahapatra, author of 'Anurakta', Aparajita' etc. Radhanath Rath, Editor of Samaja the most widely circulated Oriya Daily, Sashibhusan Rath, the Editor of the first Oriya Daily 'Asha', Tarinicharan Rath, Kulavridha M. S. Das (as a writer) , Jngabandhu Singh and Prof Dr. K. Kar and others.

He also passes over Padmamali, the 1st Oriya novel, and an early novel Bhimabhuyan of Gopalaballabha Das and Sharmistha of Nanda-Kishora. Govinda Rath, a wellknown writer and a pioneer in the publication of Oriya books, has not been mentioned. Prominent literary journals like Mukur, Sahakara and their editors, have also not been mentioned.

The worth of the writings of some prominent authors like Gopabandhu, Kuntalakumari etc. have been underestimated.

We shall now offer our criticism on the statements of the author pagewise

### CHAPTER III

On Page 1 of History of Oriya literature, the author asserts, "nearly three-fourths of their (ie. Oriyas') entire social life, under the thin veneer of Aryanisation is definitely Dravidian. "This is, to say the least, unscientific.

On Page 2 of History of Oriya literature the author writes 'The traditions and practices which centre in and around this famous temple (i. e. Jagannath Temple) are also still south Indian or Dravidian to a large extent'. It is not accurate to say that the traditions centering round the Puri Jagannath Temple are Dravidian or South Indian to a large extent. The principal traditions at the root of the foundation of the Jagannath worship at Puri is that the origin of the worship is to some extent Central or West-Indian rather than South Indian. Because according to tradition as found in Sanskrit and Oriya literature, Indradymna, a king of Ujjayini being divinely urged in a dream to spread the worship of Lord Jagannath, commissions his Brahmin Minister Bidyapati to come to Orissa and to take away the symbol of the deity. The story-as to how Bidyapati made a pilgrimage to Orissa, discovered the symbol of the deity (concealed in the forest and worshipped by the Sabar chief) and how with his daughter's help managed to find out the whereabouts of the deity's symbol and how eventually Indradymna built the original Jagannath Temple at Puri (at the sea-coast) of Orissa is narrated in early Oriya literature. The connection of the worship of Jagannath with South-India is nowhere indicated. The statement is incorrect and misleading. (See Niladri Mahodaya)

On Page 5, the author says "What is Orissa now was also known in ancient times as Kalinga and Utkal". This is not quite correct. Though the exact boundary of Utkal and Kalinga might have changed during different periods of History, it is commonly held that the northern and north-west portion of Orissa including the border of Bengal was called Utkal while the southern portion of Orissa including the northern Andhra districts viz., the Chikacolum and Vaizapatam districts etc was known as the Kaling country. In this connection the statement of Kalidas while describing Raghu's campaign of conquest deserves notice. Vied sloke No. 78, 4th. Canto, Raghuvamsam.

ସ୍ତ୍ରୀଂ କପିଶାଂ ସୈନ୍ୟବିଂ ଦ୍ବିରଦସେତୁଃ  
ଉତ୍ତରାଦର୍ଶିତପଥଃ କଳିଙ୍ଗାଦିମୁଖଂ ଯଯୋ ॥

The author's statement that the "Kalingas and the Utkals appear to have gone silently out of History, the latter by the 14th and the former by the 7th century A. D. leaving the entire land in possession of Udras, the present eponymous community of this Historic State" is not warranted by historical evidence. The Kalingas are now a cultivating caste in the Northern Andhra districts, and Southern Orissa. The present-Mukhalingam on the river Vamsadhara which was previously included in the Zamindari of Maharaja of Parlakhemundi has been described as Kaling Nagari in inscriptions.

In Chapter II, Page 10, the author observes "In all other modern Indian languages, literatures were ushered into existence by persons who were seasoned scholars in Sanskrit, India's great sacrosanct classical tongue. But poor Oriya cannot boast of either royal patronage or a scholastic foundation". The second part of the statement is not accurate. The beginning of Oriya literature is shrouded in obscurity. We do not know whether the writers of early Oriya literature received royal patronage or had Sanskrit learning but during the mediaval period, we know of many great Oriya poets who were well-read in Sanskrit e. g. Jagannath Das, Bhupati Pandit, Dina Krishna Das, Upendra Bhanja and Brajanath Badjena, Abhimanyu Samanta Simhar, Kavi Surya etc. Of these we definitely know that Bhupati Pandit, Jagannath Das, Brajanath Badjena, Kavi Surya, received royal patronage and honour. In the same Chapter the author writes: "Poets in Orissa not only in the initial pioneering stages, but all through her history have been essentially men and women of the proletariat, ignorant not only of Sanskrit but even of any other language except their own". This is a bold and sweeping statement. On the other hand it can be stated as follows:—

Poets in Orissa not only in initial pioneering stages but all through her history were more or less acquainted with Sanskrit. Even now in the traditional village-Pathasalas, Sanskrit Niti-slokas as those of Chanakya (if not of Bhartrihari) and study of Amarkosa, the most famous of Sanskrit Lexicons form an essential part of the course of studies.

Again the following statement of the author on Page 10 is highly exaggerated "It has grown and still thrives not because of the rulers of the land but inspite of not only of their apathy and indifference but of their positive contempt and even organised suppression during some periods." Though we know from subsequent literary traditions that Balaram Das, the author of Vedanta Geeta, Jagannath Das, the author of Bhagavat temporarily came under the adverse notice of the reigning King, we do not know any organised suppression of Oriya literature by the rulers of the land.

The quotations on Page 14 and 15 are found originally in Grierson's Linguistic Survey of India Vol.-5-Part II- Pages 368, 369 and 375. The author should have referred to Grierson's work and not to S. S. O's Malley's in the district Gazeteer of Puri Pages 75-76.

The author's observation on page 15 that this combines the characteristics of the Southern Kalinga script with those of the so called Gupta and proto-Bengali scripts) is not accurate. In this sentence, the so called Gupta should have been dropped because the so called Gupta script is really the grand mother of Proto-Bengali script. The period of the so called Gupta script is from about 3rd century A. D. to about the 6th century A. D. Again the word southern Kalinga script is not quite accurate. It should be the "later Kalinga script". The period of "Later Kaling script" is approximately from the 7th to 12th centuries and the period of proto-Bengali script is from C. 11th century A. D. to C. 14th century A. D. And the author's observation "in her script also Orissa presents an interesting synthesis of the North and South of India" is too general and is apt to mislead. The Oriya alphabet is mainly derived from 'Proto-Bengali'(which may be designated as Proto-Oriya also), although it bears in some cases clear traces of the influence of Nagari and in a few cases also of the southern alphabet (Buhler's Later Kaling script)." For details see The Evolution of Oriya language and Script, Utkal University 1962-Chap. 4A to 4D.

On page 16 the author states "Bharat's Natya Sastra describes the Odra language as the Vibhasa which is a sort of dialect born out of the association of Sanskrit with an aboriginal language". The definition of Vibhasa as presented by the author of History of Oriya literature is not so simple as it seems. The term Vibhasa is a technical word used in Dramaturgy and some works on Prakrit. When a Dramatic Prakrit is supposed to be spoken by some non-Aryan tribes as illustrated in a play. (where it occurs in a play,) it is called Vibhasa it is a corrupted form of standard Prakrit dialect used in play and assigned to particular characters. Of the several Vibhasas enumerated in Bharata's Natyasastra, Oudri or Oudhri Vibhasa is one and the illustration of the Vibhasa is given by Markandeya Kavindra in his Prakrit Sarvasva as follows :—

ଦେବ ! ଜଗୋଆଣଦଣ ! କରମନ୍ଦି କରୁଣା-ଲେଣ ।  
ଏରିକୋ ଜମର ଅଛଇ, ପିତର ସବ୍-କିନେଣ ॥

"Oh' the Divine son of Jasoda, have a little kindness towards me, I am being born here (again and again) and all sorrows torment me". Here the only word which is not traceable to Sanskrit is "Pitta" which in Oriya means 'to beat' nearest Sanskrit equivalent being 'pidayate' For Vibhasa Sec P. 97 of ପ୍ରାକୃତ ସର୍ବସ୍ୱ Ed. Dr. K. C. Acharya.

On Page 16, the author attributes 'Prakrit Sarvasva' to Markandeya Das. This is a mistake. The author of Prakrit Sarvasva is Markandeya Misra or Markandeya Kavindra. Markanda Das, is the author of Oriya lyric "Kesava Koili".

On Page 17, the author says: — "With the conquest of Kaling by Asoka in the 3rd century B. C., we get historic utterances made by him on Orissan soil in a language called Magadhi Prakrit". Here it is inaccurate to designate the language as Magadhi Prakrit, for Magadhi Prakrit connotes a variety of dramatic Prakrit which is illustrated in the Fishermen's speech in Kalidasa's "Sakuntala". Therefore, instead of Magadhi Prakrit, it is called *eastern Prakrit*. Next on the same page the author equates Magadhi Prakrit with just Prakrit which is a little misleading. The author continues that "this Magadhi Prakrit as expressed in rock edicts at Dhauli and the pillar edict all Jaugarh" etc. At Jaugarh only rock edicts are found as at Dhauli. No pillar edict has been discovered at Jaugarh, as a matter of fact, any where in Orissa. So in place of pillar edict it should be rock edicts.

On Page 18, the author states that "Orissa may feel deservedly proud that such noble sentiments uttered by the Great Indian Emperor on her soil alone in the whole of his extensive empire". The sentiment referred to "all human beings are my children" etc. "I wish for their good in this as well as in the other world as I do in respect of my own". How can we say that the Emperor did not utter these words outside Orissa ?

On Page 19, the author says that "he (Kharavela) is also said to have organised dances and dramatic performances and engaged expert performers to provide entertainment for the citizens of his own capital as well as foreign visitors". The original passage of Kharavela runs as follows : —

ତତ୍ତ୍ୱିୟେ ପୁନଃ ବସେ ଗଧଂବ ବେଦବୁଧୋ ଦପ-ଗୀତ-ବାଦିତ ସଂଦଶନାହି ।  
ଉର୍ଧ୍ୱବ ସମାଜ ବାଘପନାହି କାତ୍ତାପୟତି ନଗରି ।

In the record under reference, there is no reference to foreign visitors.

On Page 19, the author writes "it is undisputed that Markandeya Dasa, the author of the most celebrated Prakrit Grammer, Prakrit-Sarvasva, referred to above, already was an Oriya". In this sentence several mistakes are noticeable. First of all as already pointed out, the author of Prakrit Sarvasva is Markandeya Kavindra and again Prakrit Sarvasva is not the most celebrated Prakrit- Grammar. It is a celebrated Prakrit Grammar no doubt, but the most celebrated Prakrit Grammar is held to be the 'Prakrit Prakasha' of Bararuchi which is a much earlier work.

On the same page the author adds that "Kharvela's Hatigumpha inscription happens to be only Pali inscription in the whole of India. First of all it is not a Pali Inscription. Because the inscription is written in a language where we find the features of the Pali-language and where also are found the characteristics of Andhamagadhi language and sometimes we find neither Pali nor Aradhamaghadi features. On Page 35, the author also says that Kharvela Inscription is written in ancient Pali.

On Page 23, the author ascribes Shishuveda to the 14th century and on Page 28 he inscribes Rudrasudhanidhi to the 13th century. Since there has been no definite evidence, it might be said from linguistic point of view that Sisuvēda belongs to *approximately 13th century and Rudrasudhanidhi* to the 15th century prior to Balarama Dasa (Vide Introd. to the work by Dr. Kar).

For Prakrit Sarvasva and its author - See the critical edition of Prakrit Sarvasva by Markandeya Kavindra by Dr. K. C. Acharya.

On Page 28 and 29, the author says, "we get even by the eleventh century (A.D. 1050) just within a hundred years or so, of the Buddhist poems in Apabhramsa, the inscription of Aananta Varma Vajrahasta Deva, King of Kalinga in hesitant modern Oriya". The inscription referred to here is the Urajam inscription for the first time deciphered by the reviewer. It is dated Saka 973 equating with 1051 A. D. The author also continues, the "Bhubaneswar temple inscription of the 13th century clearly displays the undoubted emergence as Oriya as we know it today". It was a revolution indeed etc". Here the inscription referred to is most probably the Oriya version of the Tamil-Oriya inscription of the "Sidheswar Matha". It is a misnomer to call it-Bhubaneswar Temple inscription of the 13th century. For it was found a few feet down below the earth. According to Dr. Sircar its date is 14th century. On page 29, the author says the Prabandha Chandrika is written by Baijala Deva. But this is doubtful.

On Page 31, the author refers to Jajati Kesari of Soma dynasty to have brought one thousand *Blue Baooded Brahmins*". But we know from History that there was no king called Jajati Kesari.

On Page 33, the author describes Rudrasudhanidhi as the earliest Complete prose-work in Oriya. It is however an incomplete prose work.

On Page 43, the author translates Dandapata as a district. It should be a 'Province'. ON Page 45, (last paragraph), the author says that the Prachi Samiti has published some (Chautisas) in four



volumes. Here instead of four volumes, it would be five (5) volumes or parts.

On Page 48, the author observes that "Jagannath Das, the celebrated author of Oriya Bhagavata wrote Artha Koili giving as esoteric interpretation of this charming poem. Although that was a fantastic attempt, yet it indicates the immense popularity that this poem had come to enjoy among the people of Orissa in so short-a-time". Here, I have to point out that in the History of Oriya literature, there were many poets bearing the name Jagannath Das. For example, the author of the 12th Book of the Bhagabat was really called Dwaraka Das though he calls himself Jagannath Das. There is no evidence that the author of Bhagabat made the fantastic attempt of an esoteric interpretation of Kesava Koili. (See also B. C.'s *Oriya literature*)

On Page 50, the author writes "After nearly three centuries of glorious rule, the Ganga Dynesty came to an end in A. D. 1415 when Kapilendra Deva ushered in the still more glorious reigns of the solar dynasty". Here it is a sad mistake of the author to say that in 1415 A. D., the Ganga Dynesty ended and Kapilendra Deva began to reign. Actually the Ganga Dynesty came to an end in 1434-1435 and that is the beginning of Kapileswara's reign. From the *Starting* of Kapileswar's reign, Orissa has been using the Kapila-era, and the modern Oriya Panjikars note the current Kapila-era along with the Christian and other eras.

On Page 51, the author says "This King (Kapilendra Deva) rose from the rank and wrested the throne of Orissa. The expression 'to rise from the rank' means that Kapileswar rose from the rank of the common soldier. This is a mistake as already pointed out. Kapileswar's father was a man of eminence who was the master of many elephants and who fell in battle ultimately conquering or winning the same.

On Page 52, the author writes "He (Sarala Das was a devoted worshipper of Goddess Sarala whose temple still stands in the village Kanakapur. . ." Here the statement "the temple still stands in the village Kanakapur is not quite accurate for the temple of Sarala situated at Kanakapur is a modern temple and not the one of the time of Sarla Das.

On Page 52, the author writes "But the popularity of little things like Kesaba Koili and Kalasa Chautisa must have put into the heart of the semi-educated peasant that Sarala Das really was" etc. Here the author takes for granted that Kesava Koili and Kalasa Choutisa are definitely of pre-Sarala age though there is no evidence to prove that

Markanda Das, the author of Kesava Koili and Batsa Das, the author of Kalasa Chautisa preceded Sarala Das.

On Page 54, the author states "Places like Odasivapur on the river Godavari that he directly mentions are still there". I am doubtful about the existence of a place called Odasivapur on the Godavari.

In the footnote of Page 64, the author translates the expression Rani Hansapur as the home of Queen Hansa; this is a mistake. Rani-Hansapur in Oriya means queen's appartements in the palace. It appears to be a corruption of Rani-antahpura ( ରାଣୀ ଅନ୍ତଃପୁର )

On Page 68, the author says that he (Sarala Das) wrote the Bilanka Ramayan in contrast to the Lanka- Ramayan of Valmiki. Like Jagannath Das, the name Sarala Das was borne by many Oriya poets. So the author of Bilanka Ramayan might be a Sarala Das who is different from the author of Mahabharata. The style of Bilanka Ramayan shows that it was not written by Sarala Das, the author of Mahabharata but by another Sarala Das. In stead of "in contrast to" it should be "in contrast with" (Page 261, The Concise Oxford Dict., 1957.)

On Page 70, the author writes that Sunya Samhita was written by Virasingh, a Tamil. But this is not correct. Sunya Samhita was written by Achutananda Das.

On Page 72, the author writes that the idols of Jagannath, Balabhadra and Subhadra are "the wooden- transformation of the Pali letters that signifies the Budhists Tri-Ratna" adding that Dr. H. K. Mohatab has conveniently exposed this. But Mahatab's History of Orissa (Oriya edition) has not exposed that the Pali letters were transformed into the present idols of Jagannath, Ballabhadra and Subhadra.

On Page 73, the author says that Chaitanya Dās's Nirguna Mahatmaya " declares openly the superiority of the Buddha over Krishna as an avatar. He says in his book (Ch. XVI) that . . . . he committed incest with his own aunt and sister" that " he killed cows and he killed his own uncle." It is not known that Krishna killed cows, As regards Krishna's Rasakrida with the Gopis, and love for Radha, as depicted by the Vaishnavas, the question of rape and incest does not arise, because Krishna was within his teens and did not attain manhood. On Page 73, and 74, the author speaks of Deula Tola Suanga of Vipra Nilambar. Here it is a mistake to call the book-Deula-Tola Suanga. It is simple Deula Tola, the term "Suanga" with its alternative "Suhaga" or "Suaga" is traceable to Sanskrit 'Saubhagya' which means a husband's deep and continuing affection for his wife. And Suanga has come to mean a rural dramatic play" in which conjugal affection is dealt with.

On Page 83, the author writes " In the sculpture and temple walls of Bhubaneswar and Konark, one come accross figures that must have been chiselled out by the artists with some of the famous lines of the Gita Govinda ringing in their hearts." Here the author supposes that the Geeta Govinda of Jayadeva was composed prior to the building of temples of Bhubaneswar and Konark. This may be true of the Konark temple but never of the Bhubaneswar temple. The Lingaraj temple and other artistic temples of Bhubaneswar were built prior to the composition of Jayadeva's Gita Govinda.

On Page 84, the author speaks of the Rama Vivaha of Arjuna Das. Accurately it should be called Rama Bibha.

The passage beginning from the last para of the book on Page 83, up to " as they were not subjects of Gajapati " contains statement based on author's imagination. Especially, the statement that "this ( privilege) was denied to Chaitanya according to tradition when he and his followers wanted to make Kirtan, a part of the daily rituals of Jagannath *as they were not subjects of the Gajapati*".

On Page 89, the author writes, "It ( Pandit Nilakanta Das's bitter diatribe against the Chaitanyan Bhakti cult) is typical of the general attitude of the Orissa intelligientia. This view of Dr. Mansinha is personal. The author has, however, correctly stated the views of R. D. Banerjee regarding the pathetic effect of Bhakti cult on Orissa's independence.

On Page 91, the author writes about "The bad effects on the still vigorous literature of Oriyas of the Chaitanyite philosophy with its sexological symbols and its sublimation of illegal love, become visible a little later. . . . ." Here the author assumes, that the philosophy of Chaitanya's Bhaktibada is sexological . On Page 91, he also says the most talented was Balaram Das of the Panchasakhas or the 5 (five) commrade poets of the 1st quarter of the 16th century. But it is held by many that Jagannath Das, the author of the version of the Oriya Bhagabat Mahapurāṇ which is a bible to millions of people of Orissa was the most talented of the five

On Page 91, the author adds that " he ( Balaram Das ) tried to emulate his master Chaitanya in all sorts of sentimental antics such as quaking, weeping and running hither and thither in search of the Beloved." Here the author should have given the source on which he based these observations.

On Page 96, the author states that "Balaram's epic ( the Ramayan) moreover is much more original and national than that of any of his opposite numbers in any other Indian language. Here the statement is unwarrantably bold.

On Page 99, the author observes that “ the Krishna Radha cult which Chaitanya universalised in Orissa, thus doing eternal harm to the nation’s character training and social morals” etc. “That Chaitanya made eternal harm to the social morals in Orissa is due to misconceived views of the Krishna—Radha worship.

On Page 100, the author attributes Tula-Bhina to Jagannath Das’ the author of the Bhagabat and adds that “he repeats also this unintelligible in-consistent absurd metaphysical rigmarole.” As said before we have as yet no evidence of Tula-Bhina of having been written by Atibada - Jagannath Das. We believe it was written by another Jagannath Das.

With regard to the author’s statement on P.101 that “Jagannath has left behind a math at Puri and a sect also..” We would like to add that there are several maths in different parts of Orissa affiliated to the Atibadi sect. For example — one at old Khurda in Puri district and another at Gopinathpur in Cuttack district

On P. 101 the author asserts that ‘...yogic guide was Hadipa an untouchable.’ ‘Hadipa’ is a mere name of the Yogic guide who may not have been an untouchable.

On Page 103, the author writes that the Harivamsa of Achutananda “ is placed next to the Bhagabata of - Jagannath Das among Orissa masses as a Sacred Book.” Here, we may point out that judging from popular recitation, the Dandi Ramayan of Balaram Das would rank next to the Bhagabat of Jagannath Das.

On Page 104, the author again speaks of Laxmipuran Suanga of Balram Das. We have already pointed out that the book is simply called Laxmi Puran.

On Page 103, the author also writes that Achutananda wrote Harivamsa “ probably to bolster up the social status and social Consciousness of the Cowherds of Orissa.”

The reason for writing Harivamsa as attributed by the author is unsatisfactory. Harivamsa not only gives us the life story of Krishna but also describes the achievement of Krishna’s ancestors and descendants in the first and third Book respectively.

On Page 107, “ In the six year war between the Vijayanagar empire of Krishna Deva Raya and the Gajapati empire of Patapurudra, Orissa, Orissa, hitherto conquering and invincible, lost almost every battle and ultimately the war, surrendering the whole of the Andhra Delta right up to the Krishna—territory she had been ruling for

centuries". That "lost ..... Krishna" is not correct because even before the death of Krishnadeva Ray, the Emperor of Vijaya Nagar, in 1529-30 we have found out several inscriptions belonging to the reign of Pratap Rudra Deva discovered in the district of Guntur. (No. 736-737 of South Indian Texts Vol.X). one such record is dated 1526 A D.

In Chapter X, the author's process of treatment is as follows : Ornate poetry--Upendra Bhanj ; Vaishnav poets in the Ornate genre Dinakrishna, Abhimanyu, Bhakta Charan, Jadumani, Deva Durlaba and Bhupati Pandit and in the subsequent pages, the author has after the first Dinakrishna, Abhimanyu, Bhakta Charan, Jadumani, dealt with Deva Durlaba, and Bhupati last of all. This indicates author's ignorance of the dates of Deva Durlaba and Bhupati Pandit. They should have been treated just after Dinakrishna. Because they are prior to Abhimanyu, Bhakta Charan and Jadumani. •

The author avers on Page 115, "The decadent Sanskrit classics, on the other hand like Naishadhiya Charitam or Sisupala vadha Kavyam established a third ideal namely that mere verbal jugglery, sheer-dictional tapestry and bombast should also be an integral part of poetry. Ornate Oriya poetry of this period has all these elements in abundance". It may be observed that Sisupalbadha Kavaym antedates Naisadhacharitam by several centuries, so that Sisupal-badha should have been mentioned first and again it is wrong to say that the above mentioned Sanskrit Kayas established an ideal that mere verbal jugglery . . . etc. These two Kayas contain much of genuine poetry apart from their several verbal tricks.

On Page 116, the author writes, "The Bhanjas are the best known and most historic ruling race of Orissa." This statement is historically wrong. It may be that the Bhanjas are the best known and most historic ruling race of later part of Orissan History. An ordinary student of Orissan History will single out the Gangas if not the Surya vamsis as the best known and most historic ruling race of Orissa.

On Page 125, the author writes " It appears safest to accept Prof. Artaballabha Mohanty's view that the Dinakrishna Dasa of the enchanting Rasakallola and the appealing Artatrana Chautisa was one and the same and that he was a citizen of Puri who passed through terrible sufferings". We are to point out here that there is absolutely no difference of opinion that Dinakrishna Das of Rasakallola and Artatrana Chautisa is one and the same.

On Page 127, the translation " No body's heart really melts, their sympathies being mere apparent like the lotus in the water" is not quite clear.

On Page 132, the author translates Jadumani's Kavy Prabandha Purna Chandra as Full Moon essays. This is misleading. Here Prabandha stands for an epic or at any rate, a poetic composition but not poetic essays. In Geet Govinda Jayadev calls his work as Prabandha.

On Page 132, the author uses the expression out Bhanjaed.' (He indeed out - Bhanjaed Upendra Bhanja at his own game. Out-Bhanjed is not an English idiom.

On Page 151, the author writes that master Mahimagosain is said to have attained the spiritual realisation after long penance on a hill in the wilds of Keonjhar state. The master actually is said to have attained his spiritual realisation on the Kapilas hill at Dhenkanal. (Vide page 10 Jnana Kosha).

On Page \*151. he writes that Alekh Dharma has no ceremony; this is not correct. At Joranda, where a great anniversary day of Mahima Gosain is observed, some simple ceremonies like Balalila and Ghrutahuti (offering of libation ) are observed.

On Page 159, the author writes "Dhenkanal's victory over the Marhatta forces, the main theme of the book, (Samar Taranga). could also at best be only half true," But there has been no evidence to prove that what Badjena has written in Samara-Taranga is at best half true.

On Page 165, the author says that an extensive Oriya territory that was lost to Krishna Dev Raya during that King's reign while Chaitanya was present at Puri, remained outside Orissa for about two centuries etc. and was re-united to the mother ( country) as recently as 1936 losing nearly a half again. It should be pointed out here that of the territory said to be lost to Krishna Chandra Ray, much was restored during the reign of Prataprudra Dev and before 1568. For the last Hindu Emperor of Orissa viz; Mukunda Deva has his inscriptions in the regions in the south extending as far as the bank of the Godavari (vide the Draksharam inscription of Mukunda Deva).

On Page 174, the author translates Fakir Mo han's work "Abasar Basare" as "Days of idleness". It should be 'during the days of Abasar or leisure'.

On Page 177, the author translates ଜଗଣ ଆଠଗୁଣ୍ଠ as 6 acres and 8 decimals. It may be pointed out that a gunth is the 25th part of an acre. So 8 gunths should not be translated as 8 decimals. A decimal being 100th of an acre in Cuttack district and 1000 th of an acre in Puri district.

On Page 178, the author observes that Mangaraj, ( the hero of Chhamaanaathaguntha) was released from the Jail to die ultimately

in the courtyard of his own empty and deserted house repeating over and over again, his last half articulated words—"6 acres 8 descimals". This is a little misleading.

On Page 189, the author translates Radhanath's Mahayatra as great journey. But Mahayatra means, an ultimate heavenly journey leading to death. Even in its incompleteness, this Book (Mahayatra) is as grand as Konark in ruins. Here we feel the auther has exaggerated greatness of Mahayatra in comparing with the present ruined Konark temple which excites wonder in any traveller.

On page 190, the author translates Kanchuki as palace eunuch. The word means "Chamberlain" Kanchuki is defined as follows In Sanskrit dramaturgy:—

ଅନ୍ତଃପୁରରୋବଣୋ ବିସ୍ତ୍ରୋ ଗୁଣଯଶାନ୍ବିତଃ ।  
ସର୍ବ କାର୍ଯ୍ୟେ କୁଶଳଃ କଞ୍ଚୁକାତ୍ୟଭିଧିପତେ ॥

So Kanchuk is really an aged Brahmin endowed with virtues who is in charge of inner appartment of the palace. He writes on page 203 Dhaulipahada which carries the Kaling edict of Asok. It may be a little misleading. Dhaulipahada really carries eleven of the fourteen rock edicts of emperor Asok and his two special kalinge edicts. ( see page 1 of E. O. L. S. ) U. U. Publication.

On page 208, the author speaks of the Mahabharat of Sarala Das (which had long been contempt of Brahmins of Orissa etc). Here such a generalised statement that all Brahmins etc. is not a correct state of things.

On page 218, the author says that Ray Ramananda after meeting Chaitanya at Vezwada resigned his vice-royalty of the Southern province under Orissa monarch. This is not correct. Ray Ramananda met Sri Chaitany on the bank of Godavari, not on the bank of the Krishna at Vezwada. Sri Sarbabbhaum Bhattacharya requested Sri Chaitanya before starting on pilgrimage to the Southern region as follows:—

ରାମାନନ୍ଦ ରାୟ ଆଜ୍ଞେ ଯୋଡାବରୀତୀରେ ।  
ଅଧିକାରୀ ହେଲେ ତେହୋ ବିଦ୍ୟାଳୟରେ ।  
ତୋମାର ସଙ୍ଗେରେ ଯୋଗ୍ୟ ତେହୋ ଏକଜଳ୍ ।  
ପୃଥିବୀରେ ରବିବ-ଉଷ୍ଣ ନାହିଁ ତାର ସମ ।  
ପାଣ୍ଡିତ୍ୟ ଆଉ ଭକ୍ତିରସ ଦୁହେଁର ତେହୋସୀମା,  
ସମ୍ପାଣ୍ଡିରେ ପାନିବେ ତୁମ୍ଭ ତାହାର ମହିମା ॥

On page 219 the author speaks of a Sanskrit play named Parsuram Vijaya ( ପରଶୁରାମ ବିଜୟ ) written by king Kalpilendra Deva and

that in this play, we find songs in genuine Oriya. The piece attributed to Kapilendra Deva is really a one act play called Parsuram Vijaya Vyayoga (ପରଶୁରାମ ବିଜୟ ବ୍ୟାୟୋଗ )and it contains one Oriya song as the author puts it. There are Oriya songs also in other one act skt plays of this period.

On page 223, the author uses the word 'castism' which is not quite intelligible.

On page 229, the author has again used the epithet Suang in respect of Laxmipuran of Balram Das.,

On page 232, the author speaks of Mohansundar Deva Goswami who by bringing Rasa lila on the formal stage had created terrific sensations. Here we cannot understand how witnessing Rasalila would create terrific sensation.

On page 236, the author speaks of Gopabandhu as follows:— Though not a very great figure in literature nor original in any way Pandit Gopabandhu etc. Here the author in our view has minimised the proper status of Gopabandhu in Oriya literature. Gopabandhu has to his credit the following works:—

କାରାକବିତା  
ଧର୍ମପଦ  
ଗୋମାହାତ୍ମ୍ୟ  
ସୁବକାଶ ଚିନ୍ତା  
ବନ୍ଦୀର ଆତ୍ମକଥା

(6) He was also the editor of Satyabadi, a weekly journal. His editorials in the Samaj if collected together would run into a large number of pages. His style is almost unrivalled in modern Oriya literature.

In page 254, the author speaks of Gadanayak as “Surprisingly erudite in Sanskrit, Oriya and Bengali. He is well acquainted also with English. He is now considered the greatest metricist in Oriya literature.” Here in our view, the adjective erudite would have been sufficient; by adding surprisingly erudite the author has admired which a sober critic should not. Again the word metricist is a wrong use for metrist ( metricist does not occur in concise Oxford Dictionary 1951-4th edition).

On page 256-57, the Poet Sachi Routray has been unduly criticised. On page 265, the author has unduly given vent to his personnel dislike of Dr. K. B. Das. He has used the title Dr. with reference to some scholars. But he has used simple Sri with reference to Dr. Das.



He again continues that the Orissa press has condemned much of Dr. Das's Oriya Folk poetry as a deliberate fake. We do not know about the condemnation. The author should have pointed out which of the news papers or literary magazine of Orissa had condemned. Thus we disagree with some of his observations regarding Dr. Das and his contribution.

On page 266-267, the author speaks of Shri Jnanendra Varma ( ). The poet's name is really Jnanindra Varma ( ). Again on page 268, the author uses the term path-breaker. It does not occur in the concise Oxford Dictionary.

On page 271, the author writes To kill time in Ahmadnagar jail he (Dr. Mahatab) started on historical studies and thus felt a necessity to write the latest History of Orissa. Though adequately documented, it has little literary merits and is not to be compared with the Late Pt. Kripasaindhu Misra's monumental Historical work on Konark or even his defective history of Orissa. (*His defective History of Orissa*). In the above passage, the author's view that Dr. Mahatab's history of Orissa is not to be compared with Pt. Misra's defective History of Orissa is not giving a true picture of the work.

On page 273, the author while appreciating Pt. Binayak Misra's contribution to the History of Oriya literature appears to have over estimated the Pandit. While estimating his merits, he should have pointed out briefly the demerits of Pandit's works. So the author begins Pt. Misra's estimate as follows:— 'In contract to Sri A. B. Monanty and other like him and dwarfing them all by his remarkable achievements stands the humble but erudite scholar Pt. Binayak Misra. We do not agree that Pt. Misra has dwarfed Sri A. B. Mohanty by his remarkable achievements. The author perhaps knows the erudite introductions and notes to about 40 prachi-publications of Dr. A.B. Mohanty. The author has himself acknowledged that he had utilised the unpublished History of Oriya Literature by Dr. A. B. Mohanty. As regards the History of Oriya Literature by Pt. Misra, it may be added here that some of the serious defects of that work have been pointed out by Dr. Karunakar Kar in form of a booklet.

(On page 70, the author writes Bishnugarva Purana. Here Garva should be written as Garbha.

On page 204, the author under estimates the poetic worth of Kuntala Kumāri ). ( See P. 17 of A Brief History of Oriya literature by K.B. Tripathy).

On the whole apart from omissions the author has sometimes under estimated and sometimes over estimated.

# ERRATA

Place of Occurrence	For	Read
Foreward L.17	have	has
" L.last but one	esteed	estceded
Page 5, L. 23	attra.	attractive
" 6, L. 16	Others	Others
" 7, L. 34	Vied	Vide
" 10, L. 14	all	at
" 11, L. 33	Baooded	Blooded
" 12, in 2nd para	dynesty	dynasty
" 13	Convneinetly	Conveniently
" 16, in 2nd para	Keyas	Kavyas
" 17 L. 34	Whould	should

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## **SOME OTHER WORKS BY THE AUTHOR**

**(Dr. K. B. Tripathy)**

1. **THE EVOLUTION OF ORIYA  
LANGUAGE AND SCRIPT :—**  
( Published by the Utkal University. 1962) Rs. 25.00
2. **A BRIEF HISTORY OF ORIYA LITERATURE**  
Vijaya Book Store, Berhampur. Rs. 5.00
3. **CONTRIBUTION OF UTKAL TO SANSKRIT  
LITERATURE** Re 1.00
4. **DHAMMAPADA PT I**  
(Pali text with Sanskrit & Oriya translation  
( Cuttack Trading Co. ) Rs. 3.00
5. **KUMARA-SAMBHAVAM,**  
V th Canto, Sanskrit Text with Notes in Oriya and  
English & Oriya translations ) Rs. 3.00